

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

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The MICHAELMAS TERM will commence on MONDAY, 21st September, and terminate on SATURDAY, 19th December.

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By Order, JOHN GILL, Secretary.

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WEDNESDAY EVENING, at 7.45—GRAND MISCELLANEOUS CONCERT.

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SIR JULIUS BENEDICT, Dr. BUNNETT, Mr. RUDD, and Mr. HARCOURT will play an ANDANTINO, by BENEDICT, and a POSTHUMOUS MAZURKA, by Chopin, arranged by Sir JULIUS BENEDICT, for Four Performers on Two Pianofortes, at Madame Christine Nilsson's Grand Evening Concert, in St Andrew's Hall, at Norwich, Tuesday, September 15 and 16, to be given in aid of the Jenny Lind Infirmary for Poor Sick Children.

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MR VERNON RIGBY will sing a New Song, composed expressly for him by L. DIEHL (composer of "The Mariner"), entitled, "A LOVER'S SONG," at Birmingham, September 14th and 21st, and at Bow, September 25th.

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ORCHESTRAL PARTS COMPLETE.

From THE HOUR, June 20th, 1874.

"ALBERT HALL.—A very successful performance of a new Cantata, entitled 'Supplication and Praise,' by Dr Sloman, was given on Wednesday last, in the Royal Albert Hall. The choruses were sung by Mr Carter's choir, and the solos sustained by Madame Lemmens-Sherrington, Mr Vernon Rigby, and Signor Foli. Admirably instrumented for the orchestra, and written with a full knowledge of the capabilities of voices, Dr Sloman's cantata is a work which any musician might be proud of having produced. The choruses, in fact, show the hand of a master both in design and elaboration, whilst the vein of melody which runs through the solos bears witness to a well cultivated musical organisation. An air allotted to Madame Lemmens, and splendidly sung by that lady, was enthusiastically applauded and encored. A tenor air, to the words, 'Teach me, O Lord,' sung by Mr Vernon Rigby, and a bass solo, 'Give ear, O Lord,' also met with great approval. Dr Sloman was called for at the conclusion of the cantata, and received an ovation which was justly due to him."

From THE STANDARD, June 19th, 1874.

"The verdict of the audience was unquestionably in favour of the cantata. The composer, who conducted the work in person, was loudly and warmly applauded at the conclusion."

From THE ORCHESTRA, June 5th, 1874.

"There are cantatas and cantatas, and composers with and without choirs; and there are composers who work well and conscientiously, and spare no pains to do that well which they think worthy of being done at all. Dr Sloman has made his work a labour of love, and displayed an amount of thought and technical skill worthy of the highest praise. As instances, we may mention the double choruses (three in number), which occur in this cantata, which are really so, and not merely in name. The solos are melodious and full of character; a chorale, which does double duty, is good and effective; and the whole work bears evidence to natural genius and acquired skill."

From THE ORCHESTRA, June 26th, 1874.

"'Supplication and Praise,' which we recently noticed, was performed at the Royal Albert Hall, on June 17th. Dr Sloman's work more than deserves the commendation we bestowed upon it."

MADAME CHRISTINE NILSSON will sing, from BALFE'S "TALISMANO," the famous Rondo, "RADIANT SPLENDOURS," on Saturday, the 19th instant, in Brighton, at Mr Kuhe's Grand Morning Concert.—DUFF & STEWART, 147, Oxford Street.

BALFE'S NEW GRAND OPERA.—Mme CHRISTINE NILSSON will sing, from "IL TALISMANO," the brilliant and popular Rondo, "NELLA VIVA TREPIDANZA" ("Radiant Splendours"), at Mr Kuhe's Grand Morning Concert, in Brighton, on Saturday, the 19th instant.—DUFF & STEWART, 147, Oxford Street.

IL TALISMANO.—Madame CHRISTINE NILSSON will sing "NELLA VIVA TREPIDANZA" ("Radiant Splendours") from M. W. BALFE'S Grand Opera, at Mr Kuhe's Concert, Brighton, on the 19th inst.—DUFF & STEWART, 147, Oxford Street.

IL TALISMANO.—Mr KUHE will perform his Transcription of the "ROSE SONG," from the Grand Opera by M. W. BALFE, at his Concert, on the 19th inst, at Brighton.—DUFF & STEWART, 147, Oxford Street.

THE ROSE SONG.—Mr SIMS REEVES will sing, from BALFE'S successful Opera, "THE TALISMAN" "THE ROSE SONG" (with English words, originally composed for Mr Sims Reeves), at the Leeds Musical Festival.—DUFF & STEWART, 147, Oxford Street.

MADAME PATEY'S AUTUMN TOUR.—Artists—Miss Edith Wynne, Madame Patey, Mr W. H. Cummings, and Mr Patey. Accompanist—Mr Charles Davison. All applications to be addressed to Mr CUNNINGHAM BOOBY, 2, Little Argyl Street, Regent Street, W.

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ORGANIST Wanted, for Trinity Church, Melrose. Apply to Rev. W. SIMPSON, Trinity Parsonage, Melrose, N.B.

MR OBERTHUR begs to inform his Friends and Pupils that he will return to London about the 20th instant. Letters to be addressed to his residence, 14, Talbot Road, Westbourne Park; or to Messrs SCHOTT & Co., 159, Regent Street, W. Vienna, Grand Hotel, September 8th.

MISS EMILY TATE, who had the honour of playing before the Court at Osborne, will shortly return to Town, when she can accept ENGAGEMENTS as Solo Pianist, or to play with Orchestra, if required. Address, Miss EMILY TATE, care of Messrs DUNCAN DAVISON & Co., Foreign Music Warehouse, 244, Regent Street.

MADAME SINICO-CAMPOBELLO will accept EN- GAGEMENTS for Concerts, Oratorios, &c., after the 20th of September next. Communications to be addressed to 29, Bedford Place, Russell Square.

MR NELSON VARLEY, having finished his Engage- ments in the United States, has returned to London, where he purposes remaining during the Winter. For Concert Engagements, Oratorios, &c., address, Mr NELSON VARLEY, 7, Saunders Road, Royal Crescent, Notting Hill, W.

MISS ADA LESTER, Pianist (of M. Rivière's Concerts, at the Royal Italian Opera House), is free to accept ENGAGEMENTS for Concerts in Town or Country. Address, Miss ADA LESTER, care of Messrs DUNCAN DAVISON & Co., Foreign Music Warehouse, 244, Regent Street, W.

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GLOUCESTER MUSICAL FESTIVAL.

(From "The Times.")

Gloucester, Sept. 7.

The 151st meeting of the Three Choirs of Gloucester, Worcester, and Hereford begins to-morrow afternoon with a performance of sacred music in the Cathedral. Few amateurs need be told what these gatherings signified when first instituted, more than a century and a quarter ago, and what they signify at the present time. They are no longer the same thing. The annual assemblage of the Choirs at the beginning was a very unpretending affair—one, indeed, almost exclusively of local interest; but they gradually expanded until they became what they are now—musical festivals in the widest signification of the term. All through the history of their career they have met with opposition and difficulties, which indomitable perseverance alone could have surmounted. The question is still, as it must ever be, the propriety, or impropriety, of holding performances of music in the Cathedral for which entrance-money is charged. This remains, and most likely, to an indefinite period, will remain, a vexed question. About the fitness of Handel's *Messiah* for Church uses there never was, or could be, a divergence of opinion; but, on the other hand, if the *Messiah* and other works more or less approaching its sublime devoutness are to be given with the appurtenances indispensable to forcibly conveying the meaning of the authors, a large expenditure of money is a *sine qua non*. The services of renowned sopranos, contraltos, tenors, and basses (foreign or native) are only to be had for an adequate consideration.

Serious outlay is entailed by the engagement of these, together with a complete orchestra (mostly from London), not to speak of other charges which crop up in every direction. And how is this to be defrayed except out of the public pocket? The moot point as to whether such meetings and such performances should be encouraged at all has always, and is always likely to be, a topic of discussion. For a very long period, nevertheless, the non-dissentient party has exercised a power which, if it leaves the dissentients unconvinced, as from the outset, at any rate carries the point. Year after year it has been eagerly prophesied that "the Festival just over" must inevitably be "the last." We have no wish, however, to re-open an argument which has been discussed so often and to such little purpose. Enough that the 151st meeting of the Three Choirs is backed by the support of 114 stewards, among whom are 15 clergymen, whose names are appended:—The Revs. H. A. S. Atwood, Ashleworth, Gloucester; R. Bourne Baker, Hasfield Court, Gloucester; F. Turnour Bayly, Brookthorp, Gloucester; G. D. Bourne, Weston Subedge, Broadway; W. Boyce, Christowe, Cheltenham; Canon Murray Browne, Almondsbury, Gloucestershire; J. Burdon, English Bicknor, Coleford; John Byron, Elmstone Hardwicke, Gloucester; Hugh Fowler, Barnwood Vicarage, Gloucester; Charles Musgrave Harvey, College Green, Gloucester; E. Hasluck, Little Sodbury Rectory, Chipping Sodbury; George Hicks, Little Somerford, near Chippenham; Canon Lysons, Hempstead Court; H. E. Miles, Huntly Rectory, Gloucester; and Sydney Turner, Hempstead Rectory, Gloucester.

Consequently, whatever the result, the pockets of gentlemen who, on accepting stewardship, also accept the responsibilities incumbent upon that honourable office, cannot be mulcted to any grave extent. The President of the Festival is the Duke of Beaufort, the Vice-Presidents being the Lords Lieutenant of Gloucester and Hereford and the Bishops of the three dioceses.

The origin, objects, and history of these Festivals have been so frequently dwelt upon that it would seem almost superfluous even to remind our readers that they are for the benefit of one of the noblest charities this charitable country has ever supported—a charity devoted to the relief of widows and orphans of the poorer clergy. In this respect, apart from other considerations, it must be allowed that they have time out of mind done excellent service; and it should be remembered that the money collected at the doors of the Cathedral after the morning services and oratorio performances, together with subsequent independent donations, goes untouched into the fund. If the balance of receipts and expenditure shows a deficit, it is the stewards who make up the difference, after, be it understood, having already subscribed a

fixed sum simply on account of their stewardship. Already the prospects of this week's festival—of which the Queen, the Prince and Princess of Wales, the Duke and Duchess of Edinburgh, though not honouring it by their presence, are voluntary "Patrons"—look flourishing. The objection of many conscientious people has been in a great measure removed by the fact that, in accordance with an innovation of not so many years' standing, the Cathedral is open every day during the Festival for the celebration of Divine service, in which the members of the Three Choirs take part. On Tuesday morning the ordinary business of the Festival will begin at 10 o'clock with a full cathedral service: on the mornings of Wednesday, Thursday, and Friday there will be early service at 8, and on Tuesday, Wednesday, and Thursday, evening service at 5. The usual sermon on behalf of the charity (the Rev. Canon Barry, D.D., Principal of Queen's College, London, being the preacher), instead of being delivered on Tuesday morning, as heretofore, will be delivered on Friday evening at half-past 7, when there is to be special service—an edifying peroration to Festival week. We may say at once that the service music is chiefly selected from the admirable music of Dr Samuel Sebastian Wesley, a genuine church composer, it need not be said. Among other things we are promised a chant service in G, from Dr Wesley's comprehensive and instructive book, "The European Psalmist." Tye and Orlando Gibbons each contribute anthems.

But, to pass to the general arrangements for the festival: Dr Wesley, organist of Gloucester Cathedral, is, as a matter of course, the conductor, and, under his supervision, the entire programme has been made out. We must admit that, on the whole, it is by no means an uninviting selection. People living in London would doubtless be more or less familiar with every piece contained in it; but the many who come to Gloucester this week will find plenty of attraction and to them no small amount of at least quasi-novelty. For the first morning performance two pieces are announced which are not too often heard, even in places where such music is in more constant vogue. One of these is Spohr's oratorio, *The Last Judgment* (*Die letzten Dinge*), his first great composition of the kind, *Das jüngste Gerichte*, a previous attempt in the same style, written some 13 years earlier, having been afterwards repudiated by the composer himself. With Spohr's oratorio is associated Weber's *Jubilee Cantata* ("The Praise of Jehovah"), composed in 1818, for the 50th anniversary of the accession to the Saxon Throne of King Frederick Augustus, to words contributed by Frederick Kind, author of the book of *Der Freischütz*. Here certainly is a programme which, despite a tinge of monotony, is something beyond the ordinary type.

The programme of to-morrow evening, when the Cathedral will be lighted up for the occasion, includes an ample selection from Haydn's *Creation* and the whole of Rossini's *Stabat Mater*. That Mendelssohn's *Elijah* and Handel's *Messiah* would form parts of the general scheme might be taken for granted; the former set down for Wednesday, the latter for Friday. On Thursday morning we have another miscellaneous programme, consisting of Mendelssohn's *Lobgesang* ("Hymn of Praise") and Rossini's *Messe Solennelle*—"Petite Messe," as the "Swan of Pesaro," whose swan's song it was, playfully designated it. The programmes of the evening concerts, given, as usual, in Shire Hall, are of an unusually classical type. A selection from Mozart's *Don Giovanni*, the same composer's so-called "Jupiter" symphony, and his overture to *Idomeneo*, are the salient features of the first; while, at the second, we are promised the music composed by Mendelssohn for *A Midsummer Night's Dream*, followed by excerpts from Weber's *Oberon*. At both concerts, as of old, there are to be a number of detached pieces to exhibit the talents of the principal vocalists.

Dr Wesley has secured a thoroughly competent orchestra, comprising eight first violins (M. Sainton *chef d'attaque*), ten second violins, seven violas, six violoncellos, six double basses, with the necessary complement of wood and brass instruments, &c. The chorus, from London, Exeter, Wells, Bristol, &c., together with the united members of the Three Choirs, is likely to be of the right traditional stamp—familiar with the music put before them, and ready for any emergency. The leading solo singers are Mdlle Tietjens and Miss Edith Wynne sopranos; Madame Trebelli-Bettini, Misses Griffiths and Antoinette

Sterling, contraltos; Messrs E. Lloyd and Bentham, tenors; Mr Lewis Thomas and Signor Agnesi, basses. M. Sainton and Mr Carrodus are to play solos on the violin. Why not a duet between the great French and English fiddlers? Messrs Townshend Smith (of Hereford) and Done (of Worcester) sustain their accustomed positions at the organ and pianoforte; and the conductor, as we have said, will be Dr Wesley, who, it is to be hoped, may introduce one of the grand pedal fugues of J. S. Bach some day in the Cathedral. At present there is no more to add except the *post-scriptum* affixed to the committee's general announcement:—

"These music meetings are held to raise funds for the benefit of the widows and orphans of poorer clergy within the dioceses of Gloucester, Worcester, and Hereford. Aided by the diocesan clerical charities, the proceeds have of late years averaged to each widow £20, and to each orphan £15. That such institutions stand in need of immediate encouragement is unhappily too manifest from the present number of applicants, while the necessity of future support is equally evident from the positive fact that there are, within the three dioceses, 147 benefices having an income below £100 per annum."

This tells its own story, with the simple eloquence of truth, and is surely a valid argument for those who advocate the continuance of the Festivals, against which, it can hardly be denied, there are occasionally earnest remonstrances from certain more or less influential quarters.

Sept. 8.

The Festival opened very successfully to-day. In consequence of the morning service, the prominent musical feature of which was Dr Wesley's fine anthem, "O Lord, Thou art my God," the oratorio performance did not begin till 1 o'clock. The attendance, though good, was hardly so good as might have been expected. The interest of the week, indeed, seems mostly concentrated upon *Elijah* and the *Messiah* (Wednesday and Friday), for both of which, we are informed, nearly every place has already been secured. It is a frequent topic for comment that the townspeople do little or nothing towards the maintenance of these Festivals, which, but for the continued support of the wealthier laity in the three counties, must, in the face of persistent opposition on the part of certain clericals of high position, have inevitably been abandoned long ago. But on the other hand there is something to bring forward in defence of the townspeople. We say nothing about reserved seats in nave and gallery, inasmuch as the demand made for them comes from persons to whom money is comparatively no object; but it must be admitted that the charge of 5s. for the aisles, and 3s. 6d. for the transepts is enough to frighten away very many who, however fond of sacred music, are not in circumstances to be indifferent about what it may cost them to hear it. Even at the secular concerts, in the Shire Hall, an unreserved place (which on the more crowded evenings means not unfrequently no place at all) is charged 3s. 6d. If the seats were always filled there would be nothing more to say; but, as that is by no means always the case, there could be no possible harm in lowering the tariff—say merely as an experiment.

The performance to-day in the Cathedral, under the direction of Dr Wesley, was, on the whole, in a high degree satisfactory. Little fault could be found with the choir. The execution of the by no means easy choruses in Spohr's *Last Judgment*, which the oftener it is heard the more decided becomes the conviction that, while it is his shortest and his first (its predecessor, written for the Erfurt Festival of 1812, does not count), it is also by much the most impressive oratorio that came from its prolific author's pen. Charming melody, recitative, noble when declamatory, graceful and expressive when subdued, glowing harmony and combinations, vocal and instrumental, as ingeniously contrived as they are perfectly carried out, are met with in abundance. The orchestration is everywhere rich and masterly, even for one of the legitimate kings of the orchestra. That Spohr's so-called "mannerisms" are frequently exhibited is not to be questioned, but these are inseparable from him—a part, in fact, of his individual nature. The *Last Judgment*, moreover, exhibits them in his happiest style, and they rarely become cloying and monotonous, which too often happens in the *Fall of Babylon* and *Des Heilands letzte Stunden* (*Calvary*, or *The Crucifixion*, as it has been variously styled among ourselves)—works, nevertheless, belonging to a still riper age. We need say no more, however, about a

composition which has outlived half a century, and is still accepted and admired wherever it obtains a hearing. In his *Selbst-Biographie*, Spohr gives an interesting account of the pains he took in composing it—how, dissatisfied with his earliest effort of the kind (*Das Jüngste Gericht*), he set to work re-studying counterpoint and "the ecclesiastic style," in order to be enabled to render full justice to the intentions of Rochlitz, who had supplied him with the literary text. But for this we must refer our readers to the book itself. The oratorio may safely rest upon its merits, containing as it does so many beautiful pieces, choral, concerted, and solo, that no one predisposed in favour of music, at once earnest, pure, and edifying, would willingly let it die. The quartet, "Blessed are the dead," immediately following the magnificent chorus, "Destroyed is Babylon the mighty," with its brief and impressive sequel, "It is ended!" (for a single tenor voice—as touching as the soprano soliloquy, "The night is departed," in Mendelssohn's *Lobgesang*) would alone suffice to preserve the *Last Judgment* from oblivion. Musicians love it, and the outside world only requires a more intimate acquaintance with it to follow in the wake of musicians. We have already paid a tribute of acknowledgment to the effective manner in which the choruses were sung, and have only to add that the first notes of the impressive "Holy, holy, Lord Almighty" were a signal for the audience ("congregation" it might be called) to rise. The vocal solos were undertaken by Misses Edith Wynne and Antoinette Sterling, Mr Edward Lloyd and Signor Agnesi, by which it may be understood that they were in excellent keeping. Miss Wynne has rarely, if ever, sung better, with more freshness of voice and purity of style. The orchestral introductions to the first and second parts—both masterpieces—were admirably given.

Weber's sacred cantata, so called in order to meet the requisites for its new shape, is a very different kind of work from that of Spohr. In judging of it we must not be hypercritical. What is now made sacred was originally intended to be secular. We have already described the origin and purport of the cantata, and need not enter into further details. It may simply be added that a piece intended to celebrate a mundane rejoicing, when devoted to other purposes, must naturally seem less appropriate. This is positively the case with the *Jubilee Cantata* of Weber. As Festival music it is excellent, and many genuine beauties, besides many traits strongly characteristic of the author of *Der Freischütz* and *Oberon*, are scattered about the score. In the orchestral colouring, moreover, there is much to remind us of Weber at his best. Nevertheless, the cantata is not of that high character, nor sustained at that high level, which would entitle it to rank among things of art most likely to endure. Such occasional pieces, indeed, are seldom lasting. The English version, by Mr F. W. Rosier, is very good in its way, but Weber would have composed quite another sort of music for it. The performance generally, choral and orchestral, was effective. The vocal solos were allotted to Misses Tietjens, Miss Griffiths, Messrs Bentham and Lewis Thomas. In music of this kind the great German soprano has no superior, nor could the bass solos have been intrusted to one much more competent to do them justice than Mr Thomas. The only fault to be laid to the charge of this first programme was its length, though that, it must be admitted, has often been exceeded. The amount collected at the doors to-day after morning service was £66 10s. 8d., and that after the oratorio performance was £140 14s. 8½d. The number of persons who came to the latter amounted to 739. Selections from the *Creation*, followed by the whole of Rossini's *Stabat Mater*, were given at night, in the Cathedral, lighted up, as at the last Festival, for the occasion, and with its late restorations looking superb and imposing. There was a fair, if not a crowded attendance. *Elijah* is the oratorio for to-morrow.

Sept. 9.

The performance of *Elijah* in the Cathedral this day was almost throughout first-rate. From the opening recitative, "As God the Lord," in which the Prophet, in measured and solemn strains announces the three years' drought, ushering in the wonderfully picturesque orchestral interlude, setting forth in characteristic tones the anguish of the distressed multitude, all was what it ought to be—

all precisely, in short, as Mendelssohn himself would have liked it to be. No small credit is due to Dr Wesley for this successful result. True, a finer body of singers, on the whole, was never brought together in a cathedral church to give utterance to the choruses to which the composer has allotted so conspicuous a share in the noblest of modern sacred masterpieces; and true, the orchestra, though numerically inferior to very many orchestras we have heard engaged in the interpretation of the same work, was everything that could be wished—artistically complete in each department. How much depends on the orchestra in *Elijah*, no amateur need be told. Mendelssohn used it, with all the modern appliances, as a powerful medium for the expression, colouring, and development of his ideas; and, unlike Handel, made it a scarcely less essential feature in his choruses than the voices themselves. Everywhere in *Elijah* (as in *St Paul*) the orchestra becomes an auxiliary of the highest value, not merely as a support to the voices, but as a distinctive and characteristic element of effect. Wagner has talked and written a great deal about what should be the actual position of the orchestra with regard to operatic performance, but in *St Paul* and *Elijah* it seems clear that Mendelssohn had already forestalled the “magician of Bayreuth,” just as Mozart and Beethoven had forestalled him in *Figaro*, *Don Giovanni*, and *Fidelio*. Who, while hearing the accompaniments to “Thanks be to God,” can deny that in the conception and development of this magnificent piece the orchestra and chorus play parts of equal significance? And this is no less true of many other choruses in *Elijah*, to say nothing of the solos and concerted pieces, to each of which by the aid of this important accessory is imparted a distinct character of its own, in accordance with the particular action or feeling which may be under treatment. Mozart, and others who cannot be compared with Mozart, could put additional accompaniments to the *Messiah*; but the musician able to invent additional accompaniments for *Elijah*, or even find a corner in the score to fill up, does not exist. Hence the vast importance of an efficient orchestra in a composition of this calibre, and such an orchestra Dr Wesley has selected, with full knowledge of the competence of each individual member. It is not often that the great choruses of *Elijah* have been given with more spirit and precision. It would be superfluous to name them one by one, so familiar are they to every amateur of sacred music of the loftiest kind. Enough that from “Help, Lord,” the cry of the suffering people for consolation in their despair, to the choruses of the Baalite priests, defied and arraigned by *Elijah*, and from these to the splendid peroration, “Thanks be to God,” which above all other choruses most nearly rivals, and, so far as its orchestral adjuncts are concerned, surpasses, the grandeur and sublimity of Handel, there was scarcely a single point in the first part open to adverse criticism. In the second part the same general excellence was paramount. The emphatic and pompous “Be not afraid,” “Woe to him, he shall perish”—which some by no means incompetent critics hold to be the finest chorus in *Elijah*—“He, watching over Israel,” melodious and worthy pendant of “Blessed are the men,” and the rest, including the great chorus, “Behold, God the Lord passed by,” and the still greater “Then did *Elijah*,” when the favoured Prophet is carried away to heaven in a fiery chariot, to the grand final chorus, “And then shall your light,” fitting climax to a work in its way unparalleled, one and all created their never-failing impression. We cannot compliment Dr Wesley too heartily on such a performance of such a work. The principal solo singers were Miss Edith Wynne and Mdlle Tietjens, the chief music of the first part being undertaken by the former, that in the second by the latter; Signor Agnesi, to whom was entrusted the whole of the music of the Prophet; Messrs Edward Lloyd and Bentham, who divided the tenor music, to the first falling the air, “If with all your hearts,” to the last, “Then shall the righteous,” each in its way a masterpiece; and Miss Antoinette Sterling, chief contralto, upon whom devolved the plaintive air, “Woe unto them,” and the air of devotional consolation, “O rest in the Lord,” subordinate parts being allotted to Miss Griffiths and others who assisted in the double quartet, “For He shall give His angels charge.” All did their very best. Finer singing than that of Mdlle Tietjens in “Hear ye, Israel,” and in the “Holy, holy,” during which the traditional custom of rising was observed by

the audience, has seldom, if ever, been listened to. The unaccompanied trio, “Lift thine eyes to the mountains,” was charmingly given by Mdlle Tietjens, Misses Edith Wynne and Sterling; and, in fact, the entire performance was worthy almost unqualified praise.

The evening performance at the Cathedral last night was attended by 1,196 persons, and the collection for the charity amounted to £34 8s. 4d. At the morning service to-day the collection was too inconsiderable to be worth mentioning. After *Elijah*, which brought no less than 1,629 persons to the Cathedral, the collection for the charity was £97 16s. 1d.

The first miscellaneous concert in the Shire Hall will be held this evening, and for to-morrow, at the Cathedral, we are promised Mendelssohn's *Lobgesang* and Rossini's *Messe Solennelle*.

MUSIC AT RAMSGATE.

(To the Editor of the “Musical World.”)

SIR,—The fine new building, known as Granville Hall, Ramsgate, having been inaugurated in a royally musical manner by the British Orchestral Society, has been since that time successfully carried on, under the management of Mr George Mount, with concert and ball, and the nightly increasing audiences testify to the judicious manner in which it is conducted. Mr Mount is determined to establish his undertaking on a firm basis by not aiming at too much, but by doing what he does in a thoroughly musical and efficient manner. The band, though comparatively small, is composed of gentlemen, who individually prove that they are practised musicians by playing solos, which are invariably encored and deservedly so. The vocalists have been selected with great care. Miss Mabel Mount, whose fresh young voice was greatly admired, was the soprano for the first fortnight. Miss Augusta Roche, who opened the hall with the English society, has proved by her continued appearances that her talents are appreciated more and more; if we mistake not, this young lady's name will become, ere long, a household word in musical circles, and that Ramsgate will be proud to welcome her back to the scene of her first success. Miss Alice Barth and Mr George Carter have also been very favourably received during the last fortnight. The musical portions of the programme have been agreeably relieved by the amusing recitations of Mr Arthur Sketchley, and the screaming comicalities of the “inimitable” Mackney. This latter gentleman has proved himself worthy of his hire by nightly filling the hall to excess; and his entertainment, which is undoubtedly unique of its kind, is certainly highly to be praised for its versatility and entire freedom from all vulgarity. The ball which follows the concert each evening is (under the superintendence of Mr J. M. Walton), certainly the best conducted of its kind we have ever had the pleasure of witnessing, and is of itself sufficient to stamp the Granville as a place of entertainment that has no rival amongst its neighbours, or even in the county of Kent. It is generally remarked that visitors who once enter its pleasant doors, invariably visit it again—a sure sign that the present successful season is the forerunner of profitable speculation to the management, and many a pleasant evening to the residents and visitors of Ramsgate.

FREDERICK BOWEN JEWSON.

Castle Hotel, Ramsgate.

(To the Editor of the “Musical World.”)

SIR,—As an old contributor to the *Musical World*, I venture to trouble you upon a subject which materially affects the interests of artists making a “tour” of the provinces. I allude to those places which may, without exaggeration, be termed professional “snarcs;” localities which they may visit without the smallest chance of receiving either pecuniary or laudatory appreciation, lured thereto by some “highly coloured”—not to say “false”—statements, written with an “interested motive” by some resident, or in “ignorance,” and inserted possibly in a London paper, the editor of which knows nothing of the locality where the “successful” entertainment takes place. I saw a report in your columns last week of Tunbridge Wells, a quicksand which all musical people will do well to avoid. I have been in almost every place of importance in the United Kingdom; but never remember being in one where the art was so little appreciated or cared for. Apologizing for this inroad upon your valuable space, I am, Sir, &c.,

WESTON S. JACKSON.

Douro House, Tunbridge Wells, 5th September.

A PSEUDO-NATIONAL SONG.

(Concluded from page 568.)

This little scene was followed by somewhat grave consequences. Drouet says that, as he left the Queen, he heard the King enter her apartment, and manifest in a loud voice his surprise at the smell of burning he perceived. Drouet adds that the next morning, without anyone's knowing wherefore, the Queen left at dawn for Paris. Shortly afterwards Drouet was again sent for to the Palace. But there was nothing to surprise him in this, as he was an artist in the service of the sovereign, to whom he had given music lessons before his pupil ascended the throne.

"Scarcely were we alone," Drouet writes, "before the King begged me to be seated, and put certain questions to me as to what had happened during my presence in the Queen's apartment, the day before her departure. I simply replied that I had written down to the words of 'Partant pour la Syrie,' a melody which the Queen had dictated, and that, having finished my task, I had obtained permission to withdraw. I managed to mislead him on the subject of his questions. Seeing that he could get nothing out of me by fear, he changed his tone, and tried what was to be done by urbanity and graciousness. 'Do you recollect, M. Drouet,' he asked, 'the time when you gave me lessons? You were then only a boy, but your lessons were really not bad. You used to scold me if I made a mistake or did not phrase well, and threatened that you would not come again, unless I worked better; do you remember?'

"'Certainly, Sire,' I replied, making a bow. 'I shall not forget that pleasure.'

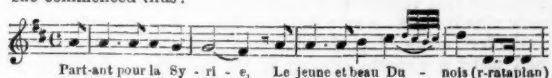
"Ah, my friend, you talk like a courtier, and you are only a youth.'

"He then wanted to recommence questioning me about the facts relating to the day of 'Partant pour la Syrie,' but, of course, without success, so, with a graceful wave of the hand, he dismissed me."

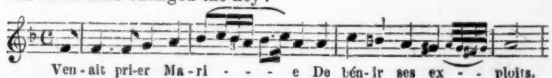
This affair resulted in Drouet's disgrace. On the day following the above colloquy, there was a concert at Court, and the young artist was to play one of his own compositions. He went to the Palace, but, when the evening's programme was handed to the King, the latter cancelled with a pencil Drouet's name and the title of the piece Drouet was to play. When the moment arrived for the piece to be performed, and the guests learned that the King had erased it from the programme, their astonishment, manifested in long whispers, was unanimous.

We will pass in silence over several particulars connected with Drouet's disgrace, as they do not relate directly to our subject, and will resume the narrative at the point where Drouet begins speaking of "Partant pour la Syrie."

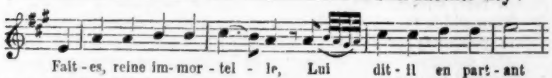
"In conclusion, I will describe how Queen Hortense, while eating sweetmeats, playing with the cards, and looking at herself in the glass, composed the romance of 'Partant pour la Syrie,' and how I wrote it down on paper. Walking about the room, she commenced thus:



"A few moments afterwards she began executing shakes, and at the same time changed the key:



"An instant afterwards she recommenced in still another key:



"And finished thus:



"We have seen that, immediately after the accident of which I have spoken, a little matrimonial misunderstanding took place between the Queen and her Royal husband, and that her Majesty

left Holland precipitately, without thinking of the romance. I took with me the few fragments the Queen had dictated, and, on returning home, arranged the air definitively thus:



The reader will perceive that in writing his own romance, Drouet made no use of the fragments of melody dictated to him by the Queen; he followed, however, in a certain degree the style and character of her phrases, and, whether willingly or not, reproduced with tolerable fidelity something supremely commonplace and conventional in both these respects.

It will be observed that in the complete version given above, the last period comprising the last two lines is not repeated as it was afterwards, when it was closed the first time on the mediant, which is an insupportable and disagreeable repetition. Moreover it may be observed that Queen Hortense had a memory which was, musically speaking, well-furnished, and that her inspiration was somewhat defective in the matter of novelty. To cite only two examples, we may point out the motive of the third fragment, "Faites, Reine immortelle," which is taken directly from the "Marseillaise," and to the end of the fourth, which reproduces the conclusion of "Le Chant du Départ."

But to return to Drouet's narrative. "I finished the romance with the accompaniment in less than an hour. Some months afterwards, the Queen, having returned for a few days to Holland, ordered me to wait upon her with the composition I had written down from her dictation. I lost no time in obeying. After trying over and then studying the romance, she succeeded in learning it. It is saying a good deal to assert that she knew the notes, and, when she made a mistake, she exclaimed: 'What a bad memory I have; I composed this romance and dictated it to you, so I ought to know it; but I have so many things to think of.' Then, all of a sudden, she exclaimed: 'By the bye, M. Drouet, you are sure this is the air you transcribed for me?'

"'Note for note, Madam.'

"'You see, my dear Sir, I should not like to obtain a reputation at another's expense; you are certain, therefore, that you have not assisted me a little?'

"'Your Majesty possesses so much musical talent of your own, that you do not require assistance from others. Had I substituted my ideas for yours, I should have been taking from a crown the real diamonds and replacing them by false ones.'

"'You have always something polite to say, M. Drouet.'

As we see, Drouet was playing the wit at a cheap rate. But we will allow him to finish.

"The Queen then requested me to have some correct copies made of her romance. I obeyed, and laid out forty florins in so doing, but her Majesty forgot to repay me. The following were, therefore, my profits in this matter: for having written a romance and burnt my hands, I received a little cold cream, and the King still owes me my salary for the last ten months of 1810.

"The romance of 'Partant pour la Syrie' became the French national song in 1848; it marked the reign of Louis Napoleon Bonaparte, the son of Queen Hortense, the prisoner of Ham, the fugitive from America to England, the President, and the second Emperor of the French.

"All these were things which the Queen forgot to tell me, when she consulted the cards in 1807."

I considered that it would not be inopportune to mention the origin of "Partant pour la Syrie," according to Drouet. Unless Drouet determined in his last days to become the author of a mystification in which he had no interest, seeing that his *amour propre* could not be greatly flattered by the composition which he

claims, I think we may regard as exact and true the particulars he gives. At any rate those particulars struck me as so interesting that I thought they ought not to remain unknown.

ARTHUR POUGIN.

THE FLINTSHIRE.

(From an Australian Paper.)

A gentleman, who was a passenger by the Flintshire, sends us the following, dated Townsville, June 25th:—

The R.M.S. Flintshire, chartered by the Eastern and Australian Steam Company, left Townsville at 3.30 p.m. on June 20th, for Sydney, *via* Bowen and Brisbane. Everyone was congratulating himself that she had got through the Torres Straits in safety, that being considered the most dangerous part of the voyage. However, in rounding the point, and about twenty miles from the town, at 5.15 p.m., the steamer went on a rock and there stuck fast. Immediately some one called out that she was a lost ship, and that she was already sinking. This foolish speech caused a panic amongst most of the passengers, who evidently thought they only had a few minutes to live. Captain Sturrock immediately ordered the boats to be lowered, which was done in very good order and dispatch. At this juncture an occurrence, which might have proved fatal, took place: three or four men, who got on at Townsville, lowered themselves into one of the boats—whether for the purpose of manning her or cutting her away is doubtful. However, two gentlemen, who happened to have revolvers, came forward and ordered them out of the boat, under pain of death; the men then very discreetly got on board again, and the gentlemen who were armed kept the gangway clear from a rush. All the female passengers, amongst whom was Madame Arabella Goddard, were got into the lifeboat first; then their husbands and friends were permitted to go down, the crew having been previously told off to their respective boats. There was no baggage taken, with the exception of some of the cooler hands, who had secured their jewel-cases and valuables. When all had got into the boats, with the exception of the captain, officers, engineers, doctor, purser, and a few of the passengers, provisions, water, brandy, and blankets were thrown down into the boats, so that in case they were compelled to remain at sea for some days they were well provided for. In the meantime, it was found that the ship was not making much water, and the boats were ordered to stand off a little from the ship, while the captain endeavoured to get her off the rock. After tossing about for three-quarters of an hour, the boats came alongside for further orders, when it was thought better for them to make for Townsville; but before starting for that long and perilous journey at night, and in open boats, the ladies and gentlemen were advised to return to the steamer and have some dinner, but most of them declined, and thought it best not to waste time. We started for the town at about 6 p.m., and from this hour I can only tell you how the lifeboat, with all the women, got along. In this boat we had two great celebrities, Madame Arabella Goddard and Blondin. With wind and tide in our favour, we got along very comfortably, with eight oars (most of the rowers being passengers, the Malays not proving much use), until about 9 p.m., when deluging showers of rain came on, which drenched everyone in the boat, the ladies suffering very much from the cold, wet, and fatigue. The rain was so thick that it was impossible to see the land to steer to, consequently we had to leave off pulling while it lasted, and we dare not go ashore, as the blacks here are very dangerous. However, this night they did us good service, as they had some fires on one of the hills, which materially assisted us in finding out the course. About 12 midnight, the lights of the town being distinguished by the second officer, we hailed them with a shout of joy, as we then knew we were on the right course. The ladies plucked up courage, and the babies in the boat began to cry most piteously—the poor little creatures were almost starved with cold and hunger. After a heavy night's work we arrived at Townsville at 2.30 a.m., June 21, and a smaller boat having arrived half-an-hour before us, we found Mr Burns, the agent, ready to meet us at the wharf. He told us off to the nearest hotels, which happened to be pretty full, so that most of us had to lie on sofas until morning. Great praise is due to Mr Pender, second officer, who had charge of the boat, and also to Captain Cox, M. Blondin, Mr Amhurst, and Mr Williams (Madame Goddard's manager)—passengers—who scarcely relinquished their oars the whole of the trip to town. How the accident to the ship occurred I cannot say, but certainly it was a mercy that it happened to be comparatively calm weather, otherwise many lives would, in all human probability, have been lost. The company immediately sent out the A.S.N. Com-

pany's steam tender and a cutter to the scene of the disaster; the latter returned on the 22nd with mails, specie, and the light portion of the passenger's baggage. M. Blondin returned to the ship on Tuesday, 22nd, to see about getting off his heavy baggage and apparatus, but was informed that nothing could be taken out of the hold, as they wanted weight in that particular part of the vessel. Madame Goddard is in the same fix with her piano and valuable baggage. I hear that their conjoined effects are valued at over £4000, and are not insured. You will have learned, long before this reaches you, that the Flintshire, after having thrown her cargo of sugar from the foreholds, got off the rock and steamed round Magnetic Island, where she now lies on the beach in shelter, about ten miles from this. I hear that the damage is trifling, only in the forehold, and the captain hopes to be able to proceed direct to Sydney in a few days. The passengers' heavy baggage is still retained on board, much to the discomfiture of most of them; several sailed without it yesterday, by the Wonga Wonga. Madame Goddard, Blondin, and others prefer remaining to see the progress of events.

COVENT GARDEN PROMENADE CONCERTS.

The "Weber Night" attracted a large audience on Wednesday. Sir Julius Benedict was the conductor, and we need hardly say that Weber's gifted pupil conducted his master's compositions *con amore*. The result was in the highest degree satisfactory. The Overture to *Der Frieschütz* was played in perfection, and a universal demand for its repetition was acceded to. The Symphony in C major was finely played, every movement being given in the right tempo, and the applause of the audience was as hearty as it was deserved. The *andante* and *scherzo* from a concerto for the bassoon was capitally played by Mr Wootten, whose command over his instrument is perfect, and his "recall" well deserved. The pianoforte compositions of the gifted German master consisted of his *Concertstück*, intelligently played by Mdlle Sturmfeils (recalled), and his "Moto perpetuo," played by "Little" Miss Amina Goodwin, who pleased so much that, on being recalled, she favoured the audience with a Polacca ("L'Hilarité"?). Weber's vocal music was well represented. Mdlle Renzi, a young lady who possesses a handsome presence, a fine voice (which she knows how to use), and an engaging manner, sang, in Italian, the *scena* known under the English title of "Softly sighs the voice of evening," so much to the liking of the audience that she was compelled to return and bow her acknowledgments. Mdlle Bianchi gave, in German, Annchen's Polacca (encored) and Agatha's Cavatina, from *Der Frieschütz*, and Mr Pearson "Through the forest," from the same opera. Altogether the evening was thoroughly enjoyed.

REMIND.—Sig. Filippo Marchetti, composer of *Ruy Blas*, was lately arrested on the charge of being implicated in the recent political disturbances. It was speedily discovered that he had been mistaken for another person of the same name, and he was at once set at liberty.

WELLINGTON (New Zealand).—"On the occasion of Miss Alice May's benefit, after the end of the second act of the opera, an interesting episode occurred. The curtain rose, and discovered on the stage a number of gentlemen of Wellington, whose intention, it was understood, was to present Miss May with a souvenir of her visit to the 'Empire City.' Mr Allen having led Miss May on, Dr Diver said:—'Miss Alice May, I have been selected by a few of your friends and admirers to present you with a small token of their respect and esteem, and to thank you for your untiring efforts to entertain and amuse them, while I confess to you their feeling that you are the finest *prima donna* who has ever visited Wellington.' Dr Diver then handed to Miss May a case containing a magnificent set of jewellery—a brooch and ear-rings of diamonds, which were purchased from Mr Shaw, jeweller, Lambton Quay; stated privately to be valued at over £200; and which had only been in Wellington a few hours, having been imported by the s.s. Otago, which arrived in the morning. Miss May advanced to the footlights, and, exhibiting the glittering present, said,—'Dr Diver, ladies and gentlemen—Permit me to offer you my deepest and most grateful thanks for the very handsome presentation now made to me; and at the same time to thank you for the warm and enthusiastic manner in which you have welcomed me and supported me in your charming city. I trust ere long to again appear before you for a short and farewell visit; but wherever I may be, under any circumstances, the memory of your kindness will live in my heart.' The curtain again descended, and so passed a scene not a little interesting in itself, and creditable to the musical taste and liberality of the City."—*New Zealand Times*.

TO CORRESPONDENTS.

K.—Donizetti's opera, *Dom Sebastian, Roi de Portugal* (libretto by Scribe), was first represented at the Académie Royale de Musique, in Paris, on the 13th November, 1843. It has never been played in England. Halévy's opera, *La Juive*, was produced at the same theatre on the 23rd February, 1835 (a year before the *Huguenots*). An Italian version of it was given at the Royal Italian Opera, London, in 1850.

MARRIAGE.

On September 9, at Putney, Mr HENRY REID, of Hornsey and London, solicitor, to SARAH ELIZABETH, younger daughter of Mr Joseph Scurr, and niece of Sir W. Sterndale Bennett, D.C.L., Mus. D., M.A.

DEATH.

On September 7, at Anerley, respected and lamented by his employers and all who knew him, HERR PAPE, for 19 years first clarinet in the band of the Crystal Palace Company—(G).

NOTICE.

TO ADVERTISERS.—*The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyl Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*

The Musical World.

LONDON, SATURDAY, SEPTEMBER 12, 1874.

GLoucester Musical Festival.

(From our Special Correspondent.)

I NEED not tell you that the Festival of the Three Choirs has been in danger for many years,—in fact, ever since the revival of religious mediævalism gave prevalence to the notion of a sanctity attached to religious houses so special as to make anything other than avowed worship a desecration. Time was when even the clergy had easy-going notions about this matter. They saw no harm in using the commonly empty naves of cathedrals for performances of religious music in the sacred cause of charity, and the measure had their fullest sanction and their active help. I must be permitted to express an opinion that even now they are little changed, inasmuch as to do otherwise would be far from paying a compliment to educated and intelligent gentlemen. But, somehow or other, we have all been drifting of late years towards sacerdotalism and the exaggerated outward observances which attend it; and, of course, the clergy have felt bound to keep at the head of the movement. Hence, as I would fain believe, the zeal they now show to protect the "house of God" from the very suspicion of being used for unwarranted purposes. No doubt that, in the main, they are quite right, but it is open to question whether, in the particular case of these Festivals, their zeal is not "without knowledge." I am not going to argue the point, for when did argument avail where religious feeling is concerned? But it may be urged that God's service is not limited to prayer and praise. The scriptural "cup of cold water" given in His name to a needy fellow-creature represents an act of worship the more acceptable because deeds are more eloquent than words; and whoever recognizes the elasticity of religious observance will see no desecration in connecting even a cathedral with a solemn exhibition of sacred art made on behalf of "God's poor." The clergy, however, as might have been expected, take a narrower view, or prefer to be on the safe side of a debatable point; wherefore, just now, the existence of these Festivals is seriously in danger. There has come a new Dean to Worcester, burning to illustrate the proverb anent new brooms. Good old Dean Peel was content to leave things as he found them; nor could he be bribed to make changes even when holding out seemed to stand in the way of restoring his beautiful

cathedral. But the new man deviseth new things, and, backed by his canons, of whom Dr. Barry may be cited as a specimen, he is agitating, not exactly for the suppression, but, as he would consider it, the reform, of the Festival. One result of his agitation is set forth in the subjoined extract from the *Gloucester Chronicle* of Saturday last:—

"On Tuesday last a conference was held at the Deanery, Gloucester, by the authorities of the three Cathedrals, in reference to the subject of the Musical Festival. We understand that the Dean and Chapter of Worcester were desirous to confer as to the desirability of making some important changes, which will probably be adopted at Worcester in 1875. As the conference was strictly private, the result has not transpired. The Dean of Gloucester was attended by Canons Evans and Tinning, the Dean of Hereford by Dr Jebb, and the Dean of Worcester by Dr Barry. The Dean entertained a large party at dinner on Monday, to meet the Deans of Hereford and Worcester.—Although, as stated, the result of the conference has not publicly transpired, it is rumoured that it is proposed the Festivals shall in future partake more strictly of a religious character than at present, none except Cathedral or Church choristers being allowed to take part in them. It is suggested that the Music Meetings be principally modelled after the series of services recently observed in celebrating the restoration of Worcester Cathedral. On that occasion a large sum of money was contributed by the congregations, and the expenses were covered by a mere trifle in comparison with the heavy expenditure incurred at the Triennial Festivals. Whether the Deans will be able to give effect to the proposed alterations remains to be seen."

From this it appears as though the clerical conference was of one mind upon the question, but I have reason to believe that the fact was otherwise. According to trustworthy information, the Deans and Chapters are almost equally divided upon the point at issue, Hereford supporting the Festival unanimously, Worcester as unanimously opposing it, and the Gloucester Canons being two and two, with the Dean as a neutral. So far, the prospects of the Music Meeting are not hopeless, but, unhappily, circumstances give the Worcester people unusual power just now. Next year, the Festival should be held in their Cathedral, and it is impossible not to see that, in the case of their obstinately declaring against it, the institution is doomed, and the present meeting is the last. Let us hope that public opinion, which once before saved the Festival, will declare itself again, and throw upon the Worcester clergy the onus of flying directly in its face on a matter concerning which so many of their brethren differ. Already agitation has begun, and the chances are we shall soon see men of influence like Lords Beauchamp and Hampton at the head of a movement not even clerical obstinacy can resist. Under these circumstances let nobody despair of the result. High office in the Church always makes men circumspect, and averse to any form of martyrdom. Depend upon it, therefore, that, when the Dean and Chapter have done all that is necessary to save appearances, they will not oppose the unanimous desire of influential laymen.

Gloucester is taking its Festival with a good deal of nonchalance. The local papers say that the worthy burghers have been cleaning the fronts of their houses as an act of homage to the occasion, but they have stopped at the brush and paint-pot. Not a flag lights up the streets with its colour; I hear of no festivities, nor indeed, of anything strange to the usual hum-drum life of the place. Verily, we English, taking us in the gross, are barbarians upon matters of art. Among an æsthetic people such a gathering as the present would absorb the interest of everybody; and nothing would be spared in the way of honouring it. Here, nobody seems concerned in any such way, and the Festival is re-

garded simply from a mercenary point of view. It brings strangers into the place with money in their pockets; *ergo*, the Festival is a good thing, worth a little triennial paint. But such a state of affairs is too familiar for comment, and I hasten on to say there was no special sermon at the morning service previous to the opening performance, which, therefore, lacked its usual interest. The Three Choirs, however, took their customary part, and rumour credits them with a striking execution of Dr Wesley's fine anthem, "O Lord, Thou art my God." The first concert began soon after, and justified the wisdom of those who hold that it is bad policy to offer novelties in bucolic regions. Everywhere the masses are attracted most by that which they know best; but the case is especially so down here, and it came naturally to pass that a comparative few assembled to hear Spohr's *Last Judgment* and the *Jubilee Cantata* with which Weber proposed to celebrate, in 1818, the fiftieth anniversary of the Saxon King's accession. But, if the audience was scanty, the performance was capital. Dr Wesley, of course, conducted, and that in his best manner; the band, led by M. Sainton, and including such artists as Carrodus, Dando, Cooper, Willy, Blagrove, the Howells, Pettit, Reed, Severn, White, Radcliff, Horton, Lazarus, Hutchins, the Harpers, &c., left nothing to wish for; while the chorus was remarkable for precision and an exceptional quality of voice. Adding to this, that the solos in Spohr's work were given to Miss Wynne, Miss Sterling, Mr Lloyd, and Signor Agnesi,—Mlle Tietjens, Miss Griffiths, Mr Bentham and Mr Lewis Thomas taking those of Weber's *Cantata*,—it may be imagined that the general result was highly satisfactory. Of course, there were the occasional slips inseparable from an association of unfamiliar means, but these did little to mar the general good effect. Great praise must be awarded to Miss Wynne and Mr Lloyd for their admirable singing, which was specially good in respect of pure and tasteful expression; Mlle Tietjens rendered Weber's music in magnificent style, and was ably seconded by Mr Lewis Thomas, whose fine voice is never so well heard as at these Cathedral Festivals. Mr Bentham exerted himself strenuously in the exacting tenor air "Oh! bend before His heavenly power," and Miss Griffiths gave acceptable help in her subordinate part. I am not about to inflict upon your readers a criticism of Spohr's *Last Judgment*. Their opinion, and that of every amateur, long ago gave the work its status—one best justified by the fact that renewed hearings simply confirm the good impression Spohr's music cannot fail to make in the first instance. As regards Weber's *Cantata*, perhaps the most significant thing possible to say about it is that the work is a *pièce d'occasion*. Everybody knows what, as a rule, that means. It signifies music devoid of inspiration, painfully made to order, like any other sample of manufactured goods, and as ephemeral as the event it serves to glorify. Such, I fear, is the *Jubilee Cantata* of Weber. To say there is no merit in it would be absurd; to say that it possesses no interest would be untrue; and, therefore, its recent publication and performance stand in no need of justification. But I, for one, look vainly after the evidence it presents of Weber's characteristic genius, as I vainly look to see anything in it calculated to raise the master's reputation. Besides, the *Cantata* has been presented here under conditions which Weber did not contemplate. The original words were a poem by Kind, full of the flattery of royalty customary on such occasions as the one celebrated. The adaptation turns the subject into the "praise of Jehovah," a theme which it is more than likely Weber would have illustrated in a very different manner. I suppose

there must be some excuse for taking such a liberty with the work, else the most daring would shrink from doing it. To me, however, no such thing appears. The great, broad principle of absolute respect for works of art should be insisted upon without exception, and it behoves all who reverence their integrity to protest, as I do now in this particular case, against any meddling, no matter how slight—no matter, indeed, if it result in improvement. With these general remarks I shall leave to your reviewer the task of entering into details concerning the *Cantata*, simply adding that the music, heard with respect, made no impression.

The evening concert which, following a precedent set at Hereford in 1870, took place in the Cathedral, was well attended, thanks to the familiar attraction of selections from the *Creation* and Rossini's *Stabat Mater*. All the artists engaged here took part in the performance, with a more particular account of which I need not bore your readers.

Wednesday.

The morning of the second day was wet and unpromising, but neither the rain that actually fell, nor that which threatened, kept an audience numbering 1,629 persons from assembling to hear *Elijah*. Such a crowd could not gather without filling the streets with some degree of animation, and Gloucester, for the first time, wore a festival aspect;—a result, of course, foreseen. Mendelssohn's oratorio has become a power, second only to the power of the *Messiah*, and the day of its performance is always marked with a red letter. Of this, *per se*, nobody can complain; but as it entails the appearance of *Elijah* in each Festival programme, and, so far, excludes other works which are entitled to a hearing, the fact is scarcely an unalloyed good. No such reflection, I am sure, troubled the Gloucester audience. They met together to enjoy a treat that can never come too often, and, from the opening recitative to the closing chord, every note of the oratorio was heard with avidity. Here, let me mark the progress of good sense and common decency with regard to a matter often noticed in your pages. The "skeddaddle" luncheon-wards during the last chorus of the first part seems to have become a thing of the past. Remonstrance, and, let us hope, the growth of true reverence for art, have removed a cause of serious offence; and, now, all the music is heard with a patient interest which does the audience real credit, besides proving that a gathering of English folk on a musical occasion is not entirely incapable of bettering their manners. As respects the share of band and chorus in the *Elijah* performance, it is superfluous to give details. Music so familiar, performed by persons so capable, could go no other than well. Nevertheless, I must trespass on the reader's patience so far as to say that the choral numbers of a more gentle and quiet character, such as "He watching over Israel," were given to perfection. The number of voices, while adequate for all necessary power in an edifice so resonant, is not too great for refinement, and, therefore, the numbers in question proved a special feature of the morning's doings. But, generally, the *ensemble* left very little to desire. Miss Edith Wynne and Mlle Tietjens divided the soprano airs, the Welsh artist taking those in the first part; Miss Sterling was the contralto throughout; Mr Lloyd and Mr Bentham shared the tenor solos, and Signor Agnesi, chosen to fill the part of the Prophet notwithstanding the presence here of Mr Lewis Thomas, acted as principal bass; subordinate parts being taken by Miss Griffiths, Mrs Smith, Messrs Hunt, Poole, and Merrick. Miss Wynne, in the Widow's music, sang with rare expressiveness; and it may be imagined how grandly

"Hear ye, Israel," and the soprano part of the "Sanctus" were rendered by Mdle Tietjens. Both artists, in point of fact, were heard at their very best. Miss Sterling acquitted herself with the intelligence and individuality she never fails to show, though I have heard "O rest in the Lord," given with greater finish from a technical point of view. Mr Lloyd and Mr Bentham were satisfactory in different degrees; nor were the efforts of Signor Agnesi wanting the merit which is absolutely necessary in the case of music so important. Taken altogether, the performance of *Elijah* was much above the average, and gave satisfaction even to those who were best able to compare it with Festival doings elsewhere. The collection amounted to £97 16s 1½d., which, with £34 8s. 4d. gathered on the previous evening, raised the total contributions to £343 7s. 9d.

The elements tried hard to spoil the attendance at the first secular concert in the Shire Hall this evening. It rained in the very nick of time, and rained its worst as though resolved to secure an array of empty benches. But your provincial amateur, when he has made up his mind to go a concertising, is not easily diverted from that agreeable purpose. The downpour, therefore, did little harm, and did the Gloucester cabmen some good by exciting a brisk demand for the use of their vehicles. I shall not be charged with undue leniency in saying that the programme drawn up by Dr Wesley was in all respects excellent. Although containing pieces such as "The Three Ravens," "Salve dimora," "Nobil Signor," and others of the accepted "miscellaneous" order, it was essentially a classical scheme, worthy association with Festival doings. First came eleven numbers from *Don Giovanni*, of which, however, two—the trio "Ah! taci" and "Il mio tesoro" were omitted, owing to the hoarseness of Mr Bentham. The overture led off, followed by "Madamina" (Signor Agnesi), "La ci darem" (Miss Wynne and Signor Agnesi), "Dalla suo pace" (Mr Bentham), "Mi tradi" (Mdle Tietjens), "Vedrai carino" (Mdme Trebelli), "Batti, batti" (Miss Wynne), "Non mi dir" (Mdle Tietjens), and the sextett, "Sola, sola." No one who is likely to read these words will need telling how selections so familiar were given by the artists named in connection with them; and, as all were successful, it would be invidious to select any for special praise. Enough that Mozart's divine music, interpreted thus well, was a treat which the Gloucestersians seemed to appreciate in the keenest manner. The *Don Giovanni* excerpts were followed by two movements—*Adagio* and *Rondo*—from Beethoven's Fifth Concerto—the so-called "Emperor." I, for one, am not favourable to the partial performance of great classical works. Partial performance means a mutilation of the composer's original idea; besides which, a pianoforte concerto is a whole, and not a fortuitous concourse of parts to be thrown asunder at discretion. But, having made my protest, and taken due note of one or two little slips in the *ensemble*, nothing but praise remains to be uttered. Miss Zimmermann, who was the soloist, did her work well; showing not only adequate executive power, but thorough knowledge of, and sympathy with, the composer's thoughts. Her performance was eminently that of an artist, as distinct, on the one hand, from a mere reproducer of notes, and, on the other, from that musical "Old Man of the Sea" who mounts on the shoulders of the composer, trots him out, and calls attention to his own skill in riding. Miss Zimmermann was loudly applauded and recalled at the close of her performance. Mozart's *Jupiter* Symphony opened the second part, and was given in its entirety, with all the dash and spirit to be expected from an orchestra individually and collectively so efficient. It is true that the

difficult concluding movement, wherein Mozart has sported with all manner of contrapuntal intricacies, would have been better for an increased amount of precision. But, exceptions apart, the Symphony was performed in a highly satisfactory manner, and never had a more attentive audience. The remaining successes of the second part were "Salve dimora," by Mr Lloyd; "Nobil Signor," beautifully sung by Madame Trebelli; some German songs by Miss Sterling; and Ernst's Fantasia on *Otello*, played in an extraordinarily perfect manner by Mr Carrodus, whose performance evoked, as it deserved, a storm of applause. The Overture to *Idomeneo* ended a concert in all respects successful.

Thursday.

Bright and sunny weather this morning gave quite a festive appearance to the Gloucester streets, the more because it induced the ladies to don their daintiest garments. There was a large attendance in the Cathedral, to hear Mendelssohn's *Lobgesang* and Rossini's *Messe Solennelle*—works of very different character, and, therefore the better adapted for association. Time does not permit me to notice the performance as it deserves, and I shall, therefore, keep my remarks upon it, and, necessarily, upon the concluding concerts, for another opportunity.

OCCASIONAL NOTES.

WE are indebted to our contemporary *I Lunedì d'un Dilettante* for the following facts concerning four fair and celebrated artists:—

"Carlotta Grisi was noted for a highly poetical habit, which revealed her sensitive nature. When behind the scenes she used to have a nosegay of fragrant flowers, roses being her especial favourites. She would eagerly inhale their perfume up to the last moment, and then hurriedly throw them to her maid when she had to appear on the stage.

"While dressing, Fanny Ellsler was subject to the deepest melancholy, which disappeared, as though by magic, at the sound of the music. When dancing she was, as it were, electrified by feverish delight, which sometimes became actually convulsive.

"Maria Malibran used to draw for half-an-hour in her dressing-room previous to going before the public. Dressed as Desdemona or Arsace, she eat mutton cutlets, sent in from the neighbouring Café Anglais, and invariably washed them down with half a bottle of rare Sauterne. She would then light a cigarette, which she did not throw away till she was called.

"Rossini Stolz, who 'created' the part of the heroine at the Grand Opera in *La Favorita*, was fond of chatting behind the scenes with those around her. She was one of the most fearless artists that ever lived. Stage-fright was something totally unknown to her, and she would break off her conversation to advance with the utmost self-possession towards the float."

THE following old English poem is said to have been the first English song ever set to music. It was written about the year 1300, and first discovered in one of the Harleian MSS., now in the British Museum.

APPROACH OF SUMMER.

Sumer is i-comen in,
Lhude sing cuckoo;
Groweth fed, and bloweth med,
And springeth the wde nu.
Sing cuckoo.
Awe bleteth after lomb,
Lhouth after calve cu;
Bullue sterteth, bucke verteth:
Mur'e sing, cuckoo;
Cuccu, cucku:
Wel singes thu cucku;
Ne swik thow naver nu.
Sing cucku nu,
Sing cucku.

The following is a literal modern prose version:—Summer is coming. Loudly sings cuckoo! Groweth feed, and bloweth mead, and springeth the wood now. Ewe bleateth after lamb, loweth cow after calf; bullock starteth, buck verteth—i.e., harboreth among the ferns; merrily sing cuckoo! Well, singest thou, cuckoo. Nor cease to sing now. Sing cuckoo, now, sing cuckoo!

THE SUSPENDED MOUNTAIN.

(From "Another World.")

"The uplifted Mountain Arm, as though raised in anger, threatens you and your little ones with destruction..... Let all hearts unite in prayer, that Heaven may inspire your Toot-manyoso with the means of saving the world from so dire a calamity!..."

The ordinary elevation of the tides in *Montallupah* is immense. They advance and rise to a height far beyond any similar phenomenon in your planet, and the waters retire in proportion, leaving at low water many miles of seashore uncovered. The sun's electricity is very powerful. It is the power of the sun, and not of the moon, which principally influences the tides.

A huge mountain mass projects from the elevated continent of *Montallupah* for miles above the sea. The heart and base of the mountain mass had been carried away from under the higher mass by some great convulsion of nature, leaving the upper part of the mountain without support, except by its adhesion to the main continent, of which it formed part. From the point of juncture the suspended mass extends itself out horizontally in the air over cities built on the ridges, sides, and foot of the parent mountain-chain, and far beyond the extreme bounds of these cities, for miles over and parallel with the sea, at a height which from the lower cities makes the superincumbent mass rarely distinguishable from the illuminated clouds above.

The electric agencies in our world are very powerful; and it is supposed that at an early age of our world's history the mountain-foot covered with cities extended considerably beyond the land on which stand the present lower cities, and for many miles beyond the actual point to which the sea now recedes at low water, and that, through a great electric disturbance, the upheaving seas of mighty waters rolled on, and, rising to an immense height—some think above the summit of the great mountain—with resistless force carried away miles of intermediate rock-land, which had till then formed the heart of the mountain. When after some time the waters receded, the mountain mass above the point of their ravages was left suspended, deprived of the support of the intermediate and nether strata, which before the upheavings of the waters had connected the plateaus and peaks of the mountain with the land beneath.

The suspended or aerial mountain stretches from the high lands of the continent horizontally through the air, just as one of your largest continents stretches into the sea. Between it and the sea below, however, is a space to be measured by miles. The sea in subsiding did not recede to its old limits; for a part only of the miles of the lower lands between the scooped-out mountain heart and the sea was restored to the world by the retiring waters, and the heart of the mountain having been carried away and engulfed for ever, the projecting mountain mass was left suspended not only over the land now covered by the lower cities, but for miles over the sea. Neither can be approached except by proceeding first for a long distance in an opposite direction inland, until the extreme point is reached where the sea stopped its ravages on the mountain's heart; the road then leads by circuitous bendings to the land below. On the rocky ridges of the heart or indent of the mountain, and on the part of the mountain foot restored by the sea, now stand the middle and lower cities of *Montallupah*. The hanging mountain mass, with its promontories and high hills, presents all varieties of shape and outline, and is itself intersected by rocks, ravines, cataracts and torrents.

Hermes (Communicator).

(To be Continued.)

PROVINCIAL.

Llanelly.—A concert for the benefit of Miss Martha Harries (a native of Dafen, Llanelly), who is at present a student at the Royal Academy, was held at the Athenaeum on Tuesday night, September 1. The room was densely crowded. The vocalists were Miss Harries, Miss Morris, Eos Morlais, Mr R. C. Jenkins, Mr J. Francis, and the Llanelly Glee Class, under the leadership of Alaw Ddu. The pianist was Mr Radcliffe. Miss Harries has given the greatest satisfaction to her patrons ever since she has entered the Academy.

Brighton.—The *Brighton Guardian* informs us that a "Choral Wedding" took place at St Paul's Church, West Street, on the occasion of Mr Robert Roe's marriage with Miss Ailsa Matilda Good. The religious celebration was notable because of the fact that the Vicar of the parish, the Rev. A. D. Wagner, conducted a full choral service on the occasion, the enlarged choir of the church producing a musical effect that was really impressive. The bridegroom was subsequently presented by the choir with an elegant ormolu clock. Mr Roe has been for many years a chorister at St Paul's. There were, of course, the usual festivities in connection with "the happy event," the members of the choir sharing in the rejoicings.—Mr Kuhe's "Nilsson" concert is announced to take place in the Dome next Saturday. A selection from Balfe's posthumous opera, *Il Talismano*, will be sung by the accomplished Swedish lady, who will be "assisted" by Miss Edith Wynne, Miss Alice Fairman, Mr E. Lloyd, Mr Nelson Varley, Signor Foli, and Mdle Terese Liebe (violin).—Miss Estelle Emrick, the young contralto who was so much admired at the Crystal Palace National Music Meetings, has been making a "furore" at the Aquarium concerts at Brighton. The *Gazette* says that Miss Emrick absolutely carried away the hearts of her listeners. Her success was no less gratifying than it was deserved, and we gladly welcome Miss Emrick to our long list of Brighton favourites, amongst whom she bids fair to retain a front place. Miss Emrick sang "Scenes that are brightest;" "Una voce poco fa," and "The Raft." Being "encored" after each, she gave "Home Sweet Home," "Marguerite," and repeated the last verse of "The Raft." Miss Helen D'Alton is to be the vocalist at the Aquarium Concert to-day.—Mr George Honey and the Payne Family are giving a series of performances at the Theatre.

Aberystwith.—The *North Wales Chronicle* informs us that—

"Mr Brinley Richards has had a most successful tour in Cardiganshire, in aid of the cause of education, and particularly of musical education, in the University College of Wales. He was accompanied by Miss Mary Davies and Miss Lizzie Evans, and the success and enthusiasm he met with everywhere was extraordinary. A concert in the Aberystwith Temperance Hall terminated the series, when there was an overflowing audience. At all the concerts (which have been given in aid of the Musical Fund of the University College of Wales) Mr Richards has addressed the people, and explained to them the importance of raising the status of education, pointing out what Scotland had long since done in this respect. 'It was perfectly absurd to get upon the platform of the Eisteddfodau and tell the world that we were a wonderful people unless we did something to prove our claims in such a way as to obtain the respect of the English people, who required something more than flowing phrases in proof of a Welshman's abilities.' Mr Richards also stated that although he was a Churchman he never hesitated to unite himself with Nonconformists when the object was to improve and widen the cause of education. He protested against the attempts to import political or religious distinctions into the series of meetings with which he had associated his name. He had come into the country, not as a professional man, but simply as a Welshman, who felt an earnest desire to promote the welfare of his countrymen. As for politics, he was neither enamoured of Whig or Tory, but he hoped pressure would be brought to bear upon the present Government to induce it to do something for the University College of Wales. The concert concluded with Mr Brinley Richards' 'God Bless the Prince of Wales,' heartily sung by the audience and choir. Professor Grimley then proposed a vote of thanks to Mr Brinley Richards, which was seconded by the Mayor of Aberystwith."

Vienna.—Herr Haase, formerly secretary to the founder of the Komische Oper, Herr Albin Swoboda, and afterwards artistic director of the establishment, has taken a lease of it for several years. The season is to commence on the 16th October. The services of Herr Sucher, as *Capellmeister*, have already been secured. Negotiations with a view to engagements have been entered into with Mad. Pauline Lucca and Herr Wachtel, but whether they will lead to anything remains to be seen.—A short time since, a piece entitled *The Carlists in Spain* was being given at the Theater an der Wien. In one scene, an actor of the name of Lebrecht had to fling himself from a rock on a mattress placed to receive him behind the scenes. At the proper moment he did so. As he did not rise, his comrades ran up to see whether he had hurt himself. They found he was dead.

MUSIC IN NEW ZEALAND.

(From our own Correspondent.)

The success of Mr G. B. Allen's Royal English Opera company is beyond precedent. They have now been one month here, and have done magnificent business. The bright, particular star is, of course, Miss Alice May, whose voice is always improving, and whose acting seems to have reached perfection. The press now uses only superlatives when speaking of her, and certainly her versatility is wonderful. All characters are alike to her. One night Agatha in *Der Freischütz*, the next, Drogan in *Geneviève de Brabant*, followed by *Satanella* and *Cinderella*. On the occasion of her benefit, on Monday last, when the Governor and Lady Fergusson honoured her by their presence, the house was crowded fully one hour before the performance commenced, and the sale of tickets was stopped at a quarter past. Hundreds were turned away; and when the house was told up nearly £200 was found taken. To give an idea of the enthusiasm this charming *prima donna* has evoked, it is only necessary to say that the country around has been cleared of flowers (mid-winter), and the florists are unable to supply more bouquets. One man has sold fifty pounds worth, seventeen of which were for the benefit alone, and then many orders were unexecuted. Last night there was another "Command Night," and the event was made the occasion for making Miss May a presentation, got up by some of her admirers—amongst whom is the celebrated Jessica Rankin, and whose charming new ballad, "Ah! well-a-day," Miss Alice May sang, on the occasion of her benefit, in the Lesson Scene in the *Daughter of the Regiment*—when a superb diamond set of ear-rings and brooch were presented to her. Mr Hallam, the tenor, is making his way into the good graces of the public, and Mr Rainford's splendid voice always succeeds in pleasing. Mr Vernon is an actor of the first school. His Miles-na-Coppaleen and his Pedro, in *Cinderella*, could not be surpassed by any living actor. Mr Templeton bids fair to take an excellent position as an actor, and he possesses a baritone voice of rare quality. There are many other members of Mr Allen's company of more than ordinary intelligence and usefulness; and the way the operas are mounted seem to surprise even many old London stage-goers who are now resident in New Zealand. Mr Allen's troupe left Wellington, by the "good ship" Taranaka, for Nelson, where they will give six performances, and then proceed to Auckland.

Wellington, June 27th, 1874.

L'ALPHABET DE MARCEL LARRIVÉ.

Grand ni petit, bien fait, belle prestance, il	A
Ce qui plaît dans un homme, un beau front, haut, bon	B
J'aime ce bon Marcel quand, le sourcil fron	C
Le visage sévère et jamais déri	D
Contre les Philistins il fulmine, maugré	E
Leur reproche la joie et leur en fait gri	F
Et, quoi qu'il apparaisse en huguenot a	G
Toujours jeune est son cœur, si grise est say moust	H
Dans ce rôle écrasant il fut beau Samed	I
Et sa voix, par l'étude et creusée et ré	J
Dont les vrais amateurs doivent faire grand	K
Eut de graves accents pour louer l'Etern	L
Le timbre est excellent et de choix: combien j'	M
A l'entendre exhiler ses transports ou sa	N
Artiste sérieux et digne d'un brav	O
A travailler sa voix, constamment occu	P
Il se perfectionne et reste convain	Q
Que l'organe au repos se rouille comme un fe	R
Que l'exercice seul lui donne la soupl	S
Qu'on peut en augmenter l'ampleur, la quali	T
On sent qu'il veut atteindre au registre éle	V
Ce qu'on veut, on le peut par l'effort assid	U
Je ne viens pas ici le donner pour phén	X
Il n'en existe plus, pas même au p	Y
Mais bon jeu, bonne voix, de Marcel sont les	Z

Err. D.

VENICE.—As the Municipality persist in their refusal to grant a subsidy to the Fenice, it has been proposed to open that theatre without one, but to suppress the ballet, on account of the great expense which the latter would entail.

THE THREE CHOIR FESTIVALS.

(From the "Gloucester Journal," Sept. 5.)

On the eve of the Music Meeting we have to make an ominous announcement. At the instigation of the Dean of Worcester a secret conference of Cathedral authorities has been held at Gloucester this week, the outcome of which is that "important changes" will be attempted in arranging the Worcester Festival next year. No doubt the changes will be introduced as "improvements," but it is worth remembering that the Music Meeting as an institution has to be protected against a potent and subtle party who would "improve it off the face of the earth." It was after the Gloucester Festival of 1865 that Earl Dudley offered his seductive bribe to the Dean and Chapel of Worcester—that he would give a more than princely donation to the languishing Cathedral Restoration Fund, and guarantee the Clerical Charity an amount equal to its ordinary income, if the capitular authorities would refuse the use of the Cathedral in which to hold the accustomed triennial Musical Festival. At that time we protested strongly against the conspiracy in more than one organ of public opinion. We combated Lord Dudley's notion that a Cathedral is desecrated by the performance of Oratorio, and expressed a belief, which time has not diminished, that independent of the money raised for the benefit of widows and orphans, the Festivals of the Three Choirs do a vast amount of public good, by keeping county society together, giving an impetus to local trade, and encouraging the study and practice of music. The Worcester Dean and Chapter of that day had faith and power to resist temptation, the Festival was held as usual, and it was hoped that its enemies had received a *quietus*. But again the opposition originates at Worcester. Whether Lord Dudley's magnificent and inconsistent wotchets are again bestirring, we do not at present know, for the clerical conclave has its mysteries not yet revealed; but the new Dean of Worcester is the ostensible leader in the new movement. This savours of ingratitude, if not of bad faith, considering that the city and county of Worcester rallied nobly round the Dean and Chapter only a few years ago, and contributed handsomely towards the Cathedral restoration on the express understanding that the Festival should be maintained in its integrity. Judging from the past, the Hereford Chapter is friendly to the maintenance of the Festival, seeing that the Dean, both Archdeacons, and all the Canons were stewards on the last occasion. The Dean of Gloucester may have some objections to the performance of Oratorio in the Cathedral, but the rest of our Chapter are supposed not to share any extreme views on the subject; and surely in such art-lovers as Mr Gambier Parry, Sir William Guise, and other local gentlemen, the Festival has a sufficiency of staunch friends on the Gloucester side. Probably the Music Meetings share the imperfections that attach to all human institutions, and it may be possible to propose "changes" which shall also be "improvements;" but public opinion will be strong against any proposals that would strike at the principle or practice that now regulates our Festivals.

BELLINI AND NORMA.

(To the Editor of the "Musical World.")

DEAR MR EDITOR,—In a foot-note to the very interesting translation of a letter of Bellini, on the first performance of his *Norma*, which you published in the *Musical World*, August 29th, you say you are not sure whether Bellini meant a man or a woman by the "persona potente" and the "persona ricchissima." I believe I can satisfy your doubts on the subject. The "persona potente" was Pacini, the well-known composer of *Sapho* and *Niobe*; and the "persona ricchissima" was the Russian Countess S... off, a great admirer of the talent and person of Pacini. Woman, you see, had her place there, as in every other great event! Yours, obediently, M. B.

BORDEAUX.—The Pope has conferred the Order of S. Gregorio Magno on M. E. A. Etchévéry, organist of St Paul's.

RAVENNA.—The roof of the Teatro Patnelli has fallen in. It will be necessary to pull down the entire building, which is very old.

BUSSETO.—The season at the Teatro Verdi was inaugurated with Sig. Pedrotti's buffo opera, *Fierina*. The two principal parts were well sustained by Signora Locatelli and Sig. Mattioli.

WAIFS.

A new thematic and chronological catalogue of all the compositions of Schubert is shortly to appear, the compiler and editor being the always trustworthy Nottebohm.

Miss Rose Hersee, our readers will be glad to know, is slowly, but surely recovering from her late severe illness.

ORGAN APPOINTMENT.—Mr John Jackson, Associate of the Royal Academy of Music, has been appointed Organist to St Ethelburga's Church, Bishopsgate.

Mlle Tietjens has been passing her holiday at Aix-les-Bains. No leisure could be more richly earned than that of this admirable and indefatigable artist.

It is stated, as positive, not merely that M. Gounod will not conduct his Mass at the Liverpool Festival, but that it is not his intention, at least for some time, to return to England.

Mr Lewis Thomas has completed his engagement at the Promenade Concerts of M. Hervé. As will be seen elsewhere, our gorgeous *basso* has been singing during the week at the Gloucester Festival.

Mr William Henry Thomas, the excellent young pianist, has been spending his holidays at Paris, Trouville, and other barbarous places on the off side of the "Chops."

The Munster Hall, Cork, now converted into a handsome theatre, was to be opened by Messrs Gunn's opera company, on the 7th of September.

It is said that M. Halanzier, director of the Grand Opera, has discovered a new tenor of real pretensions. His name is Ladislav, his country, Poland.

Mr Ch. J. Bishenden, the author of a popular book on the voice, has, we are informed, written a story entitled "The Two Singers," to appear in a London magazine.

The death of Herr Pape, the first clarinet of the Crystal Palace orchestra, is announced. Herr Pape was highly esteemed by all who knew him.

Mr Sothorn, having been engaged by "cablegram," will appear at the Theatre Royal, Dublin, on the 14th of September. On that evening the Messrs Gunn will have three theatres under their charge, capable of accommodating 7,000 persons.

We learn from the *Irish Times* that a "National Opera Company" has been playing in Sligo. *The Rose of Castile*, *Geneviève de Brabant*, *Fra Diavolo*, *The Bohemian Girl*, *Maritana*, and *La Sonnambula*, have been successfully performed.

We learn from the American papers that Mr Max Strakosch, or rather one of his agents, has discovered at Lisbon a young tenor singer of decided promise. If Signor Carpi justifies what has been said of him, he will be a valuable acquisition to Mr Strakosch's Italian company.

The New York papers state that Mr Toole, the comedian, while walking recently, slipped and sprained his ankle. Though suffering great pain, he insisted upon playing the same evening, but on the following day his foot was so much swollen that he could not appear, and he had not been able to resume his professional duties.

After the first performance of the *Pardon de Plérmel* (*Dinorah*) M. du Loet, director of the Opéra Comique, doubled the salary of Mlle Lina Bell, who undertook the part of the First Goatherd, and introduced the air, with chorus, which Meyerbeer wrote expressly for the late Mme Nantier Didiée, when the opera was first played at Covent Garden (1859).

"Faust" of the *Irish Times* tells us that Balfe's *Talismano* will be performed at the Royal (Dublin) during the forthcoming opera season, with Mlle Tietjens, as Edith Plantagenet, and Campanini, as Sir Kenneth. Mr Augustus Harris, of Drury Lane, son of the late stage manager of London and St Petersburg, is to superintend the stage arrangements.

Miss Lillie Albrecht was engaged on the "Welsh Ballad Night," given at the Royal Italian Opera Promenade Concerts, last week, as "interpreter" of pianoforte music by a composer of the Principality. The young artist acquitted herself admirably in Mr Brinley Richards' arrangement of one of the most admired Welsh melodies. The recall Miss Albrecht received was as hearty as it was deserved.

By the way, why are the articles "La" and "Il" left out in the advertisements of operas when played in English? *Sonnambula* and *Trovatore* are written as if they were proper names. Would not *The Sonnambulist* and *The Troubadour* be the proper designations when printed side by side with *The Bohemian Girl* and *The Lily of Killarney*? I wish somebody would be enterprising enough to get new translations made of the Italian operas. The *libretti* are the most absurd things possible to conceive—too much so, indeed, to be laughable.—*Irish Times*.

Neither Madame Adelina Patti nor Madame Christine Nilsson are going to the United States this "fall." Mlle Emma Albani is to be the goddess, at whose shrine our American cousins will be expected to worship. They might easily pay homage to one less fair.

M. Charles Gounod writes to the *Times* under date France, the 7th inst., as follows:—"Plusieurs lettres que j'ai reçues de Liverpool ne me laissent aucun doute sur le peu de foi que le Comité du Festival de cette ville paraît ajouter aux raisons qui m'imposent de renoncer à diriger moi-même comme j'en avais eu l'espoir, celles de mes œuvres qui figurent au programme des concerts. J'ai donc recours, cette fois encore, à votre gracieuse obligeance pour vous prier de vouloir bien, par la publication de la présente lettre, me permettre d'informer les nombreux lecteurs de votre estimable journal que je viens d'adresser à MM. les membres du Comité du Festival de Liverpool un certificat signé de mes médecins de Paris, attestant que 'l'état de ma santé exige absolument le repos le plus complet et m'interdit la moindre fatigue.' Je pense que cette déclaration dissipera les doutes, démentira la malveillance, et fixera l'opinion publique."

BERLIN.—The latest operas at the Royal Operahouse have been *Die Hochzeit des Figaro*, *Wilhelm Tell*, and *Oberon*, but the performances call for no especial remark. A great many members of the company are still absent on leave.—Herr Nachbaur bade farewell to Kroll's Theater as Chaplain in *Der Postillon von Longjumeau*. The house was densely crowded. Herr Nachbaur has proved so great a success that the manager, Herr Engel, has re-engaged him for the period extending from the 15th July to the 31st August next. He is to receive for his services the trifling sum of ten thousand thalers.—No candidate has presented himself for the Meyerbeer Travelling Exhibition this year. The consequence is that each of the two next successful competitors will receive 500 thalers extra.

MUSIC RECEIVED FOR REVIEW.

BERTINI SEYMOUR & Co.—"The Water Mill," "Waiting but to say farewell," and "Wayside Flowers," Nos. 1 and 4, by James J. Monk.
ADAMS & BERESFORD (Birmingham).—"Caro mio ben," air, arranged for the pianoforte by Stephen G. Stratton.

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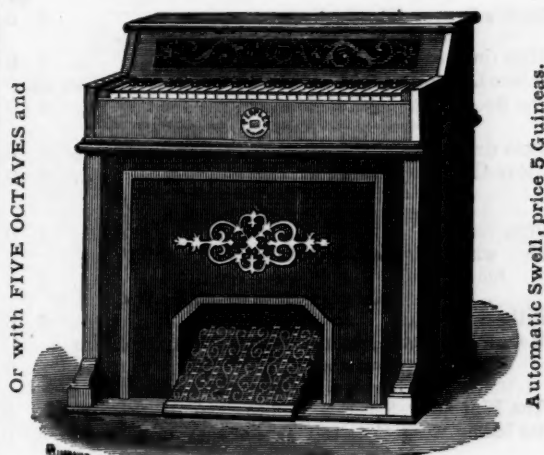
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